

# COLORED HORSE STUDIOS



BECAUSE CULTURE IS ALWAYS URGENT

BROADSIDE PORTFOLIO

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Colored Horse Studios logo illustration (fleur de equus), Paulo Ferreira

Theresa Whitehill, poet, designer, letterpress printer, and publisher (except where noted)

Paulo Ferreira, artist, designer, letterpress printer, and publisher (except where noted)

Approval slides or digital enlargements and shipping estimates available upon request. California residents add 7.75% sales tax.

## Colored Horse Studios

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A Broadside is a limited edition print with literary content. It evolved from the broadsheet, the precursor to newspapers, and from political tracts, a form of personal expression. Such publications often acted as “broadsides” against political opponents, borrowing from the military definition. Contemporary broadsides have become a source of first edition printing of poetry, often illustrated with original art.

The broadsides and literary works of Colored Horse Studios are in the following collections: The Getty Center, The John Hay Library of Brown University, Stanford University Special Collections, The History Room of the San Francisco Public Library, Mills College Special Collections, The Butler Library of Columbia University, The New York Public Library, The Bancroft Library at UC Berkeley, The Special Collections Research Library at UCLA, the Los Angeles Public Library, City College of San Francisco, along with many private collections.

# FINDING GOOD BREAD

Broadside

Poem: Theresa Whitehill

Monoprint: Paulo Ferreira

Bread: Kathleen Weber, Della Fattoria Bakery, Petaluma,  
California

Size: 15" x 22"

Papers (mixed edition): Lanaquarelle hot press 140#, Fabriano  
Uno 140#, Magnani Pescia, tan and blue

Typefaces (mixed): Janson, Bernhard Modern, Sans Serif,  
Engravers Text, Venus Bold, Bernhard Tango, and Centaur  
Titling

Ink, Text: black; Image: dark blue

Media: Letterpress (lead type) and monoprint

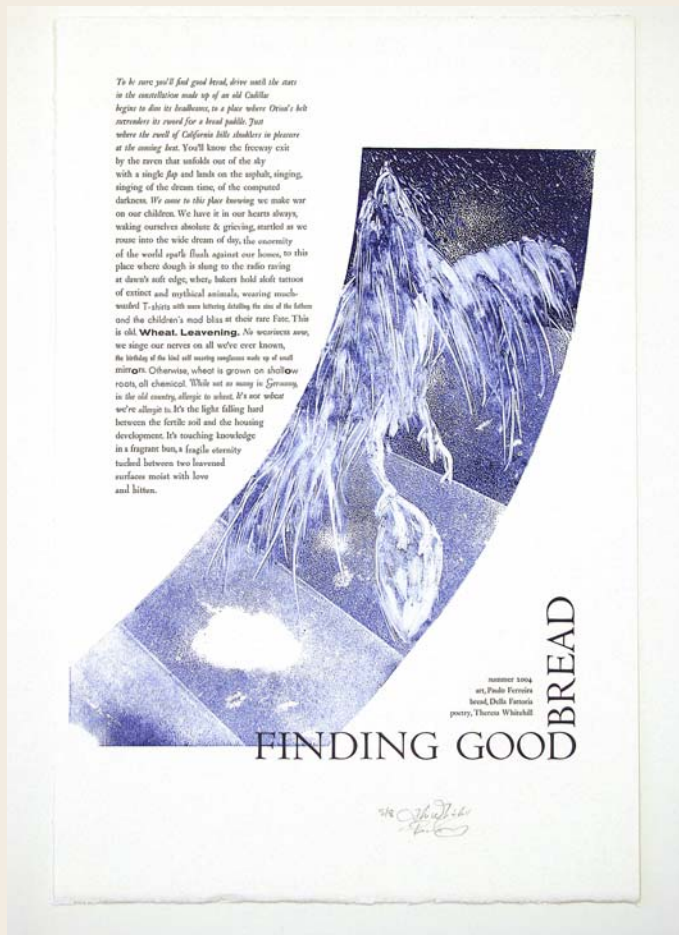
Press: Vandercook No. 4 proof press in the studio of Colored  
Horse Studios (Ukiah, California)

Publication Date: July 2004

\$350. 1st edition 1/8 available

\$250. Artists' Proofs 4/7 available

Notes: *Finding Good Bread* was a collaboration between Colored Horse Studios and Della Fattoria Bakery, a commission on behalf of the Sonoma chapter of *Slow Food*. The first print in the edition was auctioned as part of the event *A Slow Taste of Art*, held at Barn Diva in Healdsburg, California in the summer of 2004.



# A PAINFUL ALPHABET

Broadside

Poem: Theresa Whitehill

Linoleum Block: Paulo Ferreira

Size: 22" x 15"

Paper: Magnani Pescia, white

Typeface: Janson, with mixed wood type for titling, and  
linoleum-cut letter "B"

Ink, Text: black; Image: black blue; Title: chartreuse

Media: Letterpress (lead and wood type), linoleum block, with  
die-cut and lacquered gold leaf behind counter of letter  
"A"

Press: Solar-powered Vandercook Universal III in the studio of  
Glenn Gasaway, Philo, California

Publication Date: Labor Day, 2002

\$350. 1st edition                    39/53 available

\$250. Seconds                        13/13 available

Notes: The lumber mill in Fort Bragg, now defunct, used to have a grove of strange trees lining its property facing Main Street. As soon as the block was carved, an image that had been haunting the poet for over 17 years, the trees were cut down and the lumber mill closed.



# BLURRING

Broadside

Poem: Theresa Whitehill

Image: Circus engraving provided at artist Nina Mera

Size: 8" x 22"

Paper: Mohawk Superfine provided by Peter Koch

Typefaces (mixed): A type specimen of Colored Horse Studios

lead type

Ink, Text: black

Media: Letterpress (lead type)

Press: Vandercook No. 4 proof press in the studio of Colored Horse Studios (Elk, California)

Publication Date: Winter Solstice 2000

\$175. 1st edition                      42 available

\$75. Seconds

Notes: Dedicated to the rope swing at Three Mile Beach on the Navarro River and the poet's childhood love of the circus.



# DIOSAS

Set of four broadsides

Poetry: Theresa Whitehill, Sophia Sutherland, and Adeet Truesdale (*Warm Mama*: Whitehill, *Euphoria*: Whitehill, *El Bosque* and *Cosquillas*: Sutherland and Truesdale)

Images: Hand-rendered artwork (*Warm Mama* was watercolored on large sheets before tearing down to print size; *Euphoria*'s image was printed from an engraving based on Sutherland's pen and ink drawing; *El Bosque* and *Cosquillas* are hand-rendered ink and watercolor wash)

Size: 11" x 15" each

Paper: Lanaquarelle Hot Press 140# for three, Arches 88 for *Euphoria*

Typeface: Venus lead type

Ink, Text: black

Media: Letterpress (lead type), engraving, and hand-rendering

Press: Vandercook No. 4 proof press in the studio of Colored Horse Studios (Elk, California)

Publication Date: August 2000

Edition Size: 4 sets of 6 available

\$3,200. set #1, framed floating \$2,400. per set, unframed

\$750. individual Artists' Proofs \$225. Makereadies



# TENDERNESS

Broadside

Poem: Theresa Whitehill

Photograph: Kyle Rand

Size: 14" x 20" with 3 deckle edges

Paper: Magnani Pescia, white

Typeface: Democratica (photopolymer) and Centaur (lead)

Ink, Text: silver; image: charcoal blue gray

Media: Offset Lithography (image) and Letterpress (photopolymer plate with title in lead type blind-embossed)

Press: Vandercook No. 4 proof press in the studio of Colored Horse Studios (Elk, California)

Publication Date: September 1999

\$550. framed floating in shadow box with graphite hand-applied to frame

\$350. 1st edition 12/33 available

\$250. seconds 4/7 available

Notes: Photographer Kyle Rand is from Mendocino. The image is of a road in South Africa.



# ÉVORA A DOCE

Broadside

Poem: Theresa Whitehill

Designer: Richard Seibert

Printer: Richard Seibert

Publisher: Alice Waters

Size: 25" x 15"

Paper: Strathmore

Typeface: Cheneau & Lyon by Dan Carr

Ink, Text: black

with initial cap in red

Media: Letterpress (photopolymer plate)

Press: Hacker Cylinder Press

in the studio of Peter Koch,

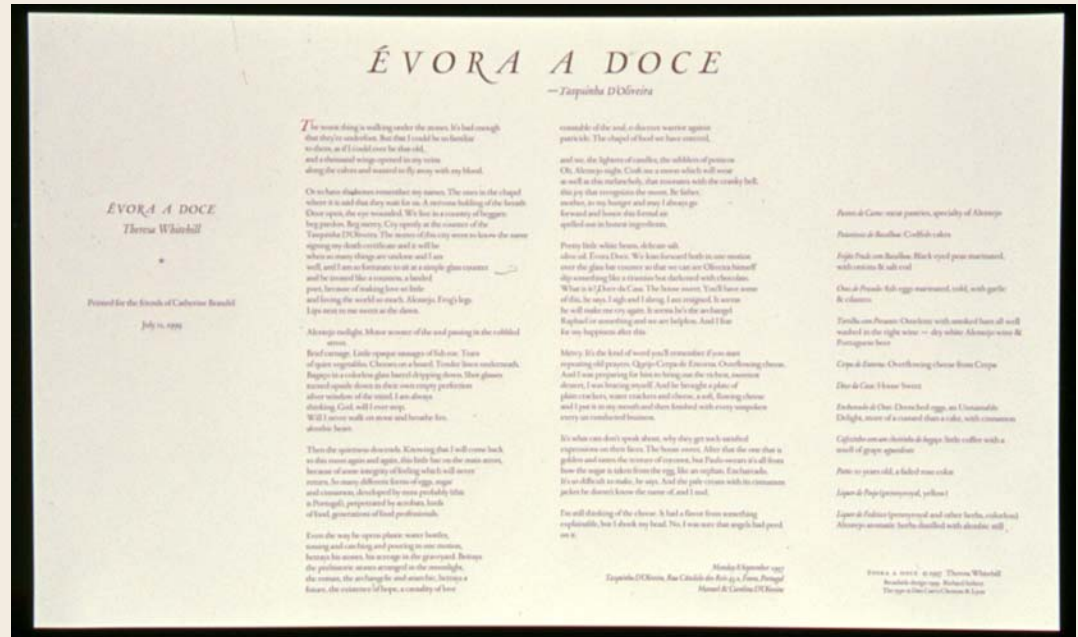
Berkeley, California

Publication Date: July 1999

\$525. 1st edition | available

Also available from Richard Seibert, Berkeley, California

Notes: Alice Waters published this poem with Richard Seibert to commemorate the life of their friend, chef Catherine Brandel. A digital version of this poem was produced as a Flash-animated broadside with paintings and photographs by Paulo Ferreira as part of Whitehill's participation in the American Film Institute's Digital Arts Workshop. This digital broadside may be viewed at: <http://www.coloredhorse.com/BroadsideOnline/>.



# DIPTYCH

2 Broadside

Poems: *All Day*, Theresa Whitehill, *Untitled*, William Bradd

Linoleum Block: Paulo Ferreira

Size: 8" x 22" each

Paper: Mohawk Superfine provided by Peter Koch

Typeface: Janson

Ink, Text: black; image: dirty purple and dirty green

Media: Letterpress (lead type) and linoleum block

Press: Vandercook No. 4 proof press in the studio of Colored

Horse Studios (Elk, California)

Publication Date: July 1999

\$650. framed floating in shadow box

\$300. 1st edition 25/150 available

Notes: Commissioned by the San Francisco Center for the Book as part of their *Poets Pulling Prints* series, the bulk of the edition was handed out at a poetry reading at the center.



# NOAH BLEW IT

Broadside

Poem: Theresa Whitehill

Creature Wallpaper drawing: Paulo Ferreira

Size: 12 3/4" x 19 1/2"

Paper: Rives BFK, white

Typeface: Rhiner Script, Futura initial letter, various wood type  
for titling, along with linoleum block "B", first carved by  
Paulo Ferreira for this broadside

Ink, Text: black; titling: purple; background image: split-fountain  
tint block underneath split fountain silkscreen

Media: Letterpress (lead and wood type with tint block) and  
silkscreen

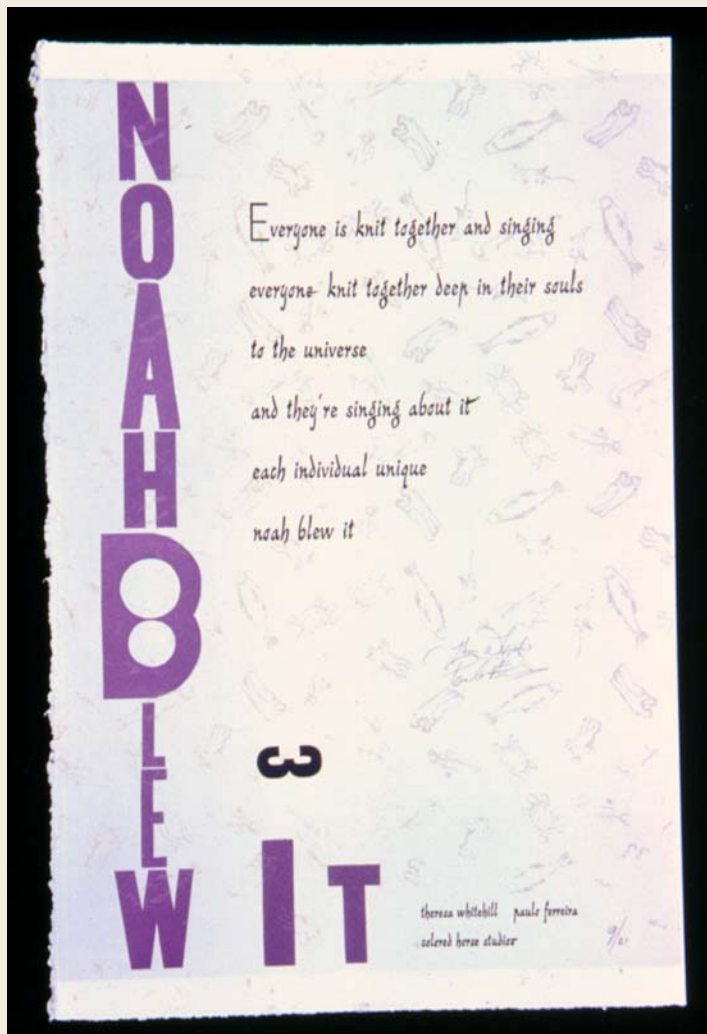
Press: Vandercook No. 4 proof press in the studio of Colored  
Horse Studios (Elk, California)

Publication Date: April 1996

\$500. framed with matte 1st edition

\$350. unframed 1st edition 13/33 available

Notes: Part of a series of unfinished poems based on the  
mistakes of some of the geniuses and famous people of our  
world.



# THE TREES

Broadside

Poem: Theresa Whitehill

Linoleum Block: Paulo Ferreira

Editor, Designer, and Printer: Paulo Ferreira

Size: 11 1/4" x 15"

Paper (mixed edition): various archival whites

Typefaces: Spartan, Franklin Gothic, Sans Serif

Ink, Text: metallic gold; Image: peach, green, and magenta

Media: Letterpress (lead type) and linoleum block

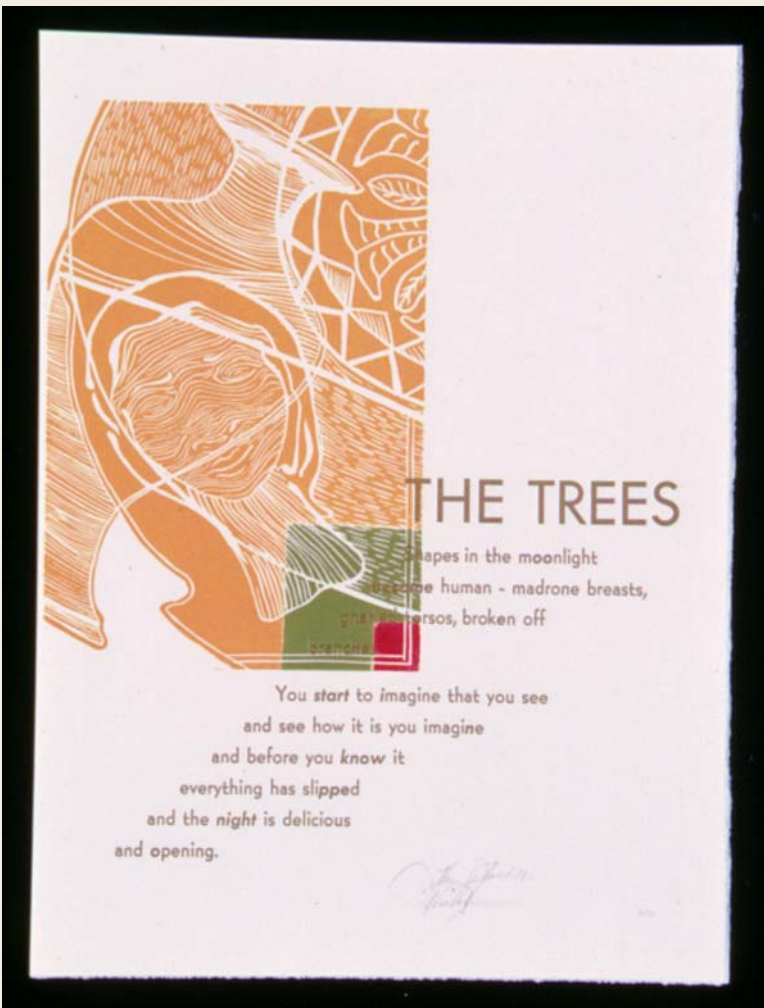
Press: Vandercook No. 4 proof press in the studio of Colored  
Horse Studios (Elk, California)

Publication Date: April 1995

\$250. 1st edition

12/20 available

Notes: The linoleum block was printed in a single pass. Ferreira inked the block (peach), then lifted the rollers out of contact, wiped off the corner of the block, and hand-brayered the green and magenta inks.



# A NATURAL HISTORY OF MILL TOWNS

Dust Jacket and companion Broadside

Poem: *Ode to Coffee*, Theresa Whitehill

Publisher: Pygmy Forest Press, Albion, California

Hand-inked graphic: Paulo Ferreira

Metal Engraving (background): historical drawing of the town of  
Greenwood (the former name of Elk, California)

Size: 16 1/8" x 11 1/2"

Paper: Equinox Cover, sunset red

Typefaces: Sans Serif Greek Caps, Portugal, unknown Gothic

Ink, Text: black; Engraving: metallic blue gray; Hand-inked  
graphic: deep blue gray and yellow

Media: Letterpress (lead type) and Hand-inking

Press: Vandercook No. 4 proof press in the studio of Colored  
Horse Studios (Elk, California)

Publication Date: December 1993

\$350. 1st edition                    2/32 available

Notes: Whitehill's first chapbook of poetry, *A Natural History of  
Mill Town* (out of print) was released with a limited edition of dust  
jackets and companion broadsides. The title, *Mill Town*, can be read  
down the spine (the capital "L"s are backwards because they are  
capital Greek Lambdas).



# THREE TO GET READY

Broadside

Poems (3): Theresa Whitehill

Photographs and Ornamentation: Theresa Whitehill

Size: 15" x 22" with 2 deckle edges

Paper: Magnani Incisioni, white

Typeface: Nicholas Cochin (lead) from the shop of Zida

Borcich, Fort Bragg, California

Ink, Text: black; images: straw yellow, green, purple

Media: Letterpress (lead type) and Silkscreen

Press: Vandercook No. 4 proof press in the studio of Colored

Horse Studios (Elk, California)

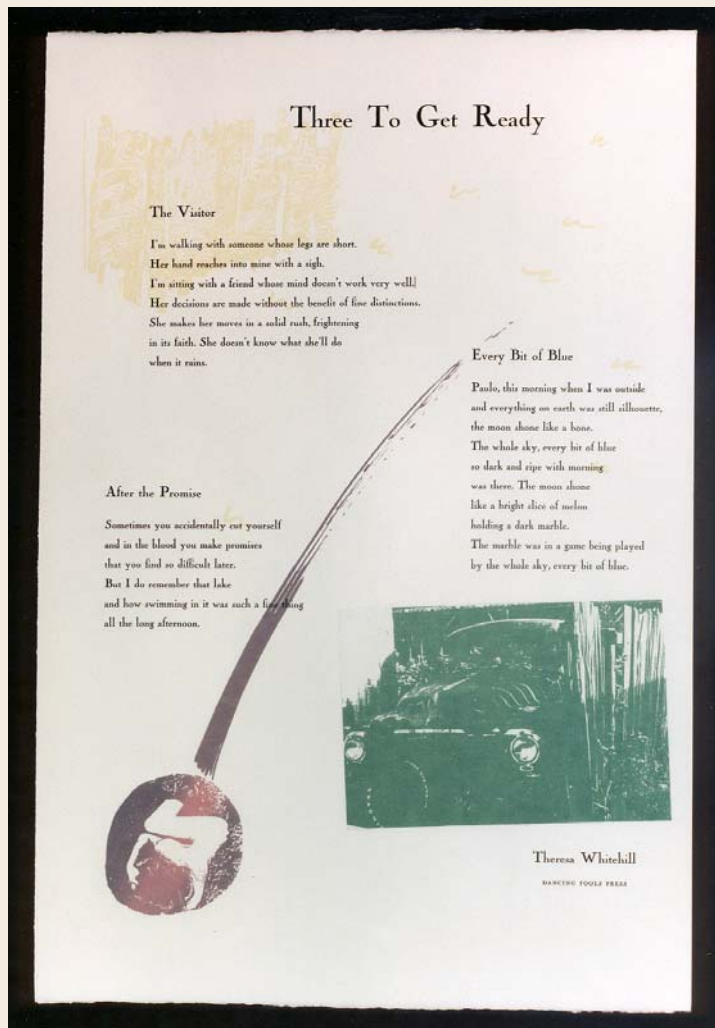
Publication Date: December 1992

1st edition            sold out

\$500. 2nd edition, framed with matte

\$250. seconds        16 available

Notes: Images were printed as part of Lolli Jacobson's Fabric Printing class at College of the Redwoods.



## Three To Get Ready

### The Visitor

I'm walking with someone whose legs are short.  
Her hand reaches into mine with a sigh.  
I'm sitting with a friend whose mind doesn't work very well.  
Her decisions are made without the benefit of fine distinctions.  
She makes her moves in a solid rush, frightening  
in its faith. She doesn't know what she'll do  
when it rains.

### After the Promise

Sometimes you accidentally cut yourself  
and in the blood you make promises  
that you find so difficult later.  
But I do remember that lake  
and how swimming in it was such a fine thing  
all the long afternoon.

### Every Bit of Blue

Pablo, this morning when I was outside  
and everything on earth was still silhouette,  
the moon shone like a bone.  
The whole sky, every bit of blue  
so dark and ripe with morning  
was there. The moon shone  
like a bright slice of melon  
holding a dark marble.  
The marble was in a game being played  
by the whole sky, every bit of blue.

Theresa Whitehill

HANCING POOLS FREE

# NEVER

Broadside

Concept: Theresa Whitehill

Artwork (Hand-cut Silkscreen Stencil): Bob Ross

Size: 25" x 19"

Papers: Rives BFK, white and Daniel Smith Artprint

Typography: Designed by Theresa Whitehill

Inks: 3 passes (split fountain gray/charcoal; split fountain black/charcoal; coral)

Media: Silkscreen

Printing: The edition was pulled by Bob Ross assisted by Theresa Whitehill in the artist's studio in Fort Bragg, California

Publication Date: December 1986

\$175. 1st edition makereadies on Rives BFK, white

\$350 1st edition on Daniel Smith Artprint 12/23 available

\$250 seconds on Daniel Smith Artprint

Notes: A fortuitous collaboration with artist Bob Ross. The project started as an image of anonymity looking over into back seat of an American sedan from the driver's seat and the word "Never," that had been recurring for the typographer. Ross's interpretation of the figure as more of a skeletal death figure seemed to recommend the image of the mushroom cloud in the rear view mirror, which came at the end of the process, completing the piece.



# GREEK SONG

Broadside

Poem: Joe Smith

Artwork (Hand-cut Silkscreen Stencil): Theresa Whitehill

Size: 10 1/8" x 19 5/8"

Paper: Clay-coated white text provided by Zida Borcich

Letterpress in Fort Bragg

Types: Sans Serif Greek, Baskerville, Bembo (lead)

Inks, Text: black, transparent white, and yellow; Image: Blue

Media: Silkscreen

Press: Vandercook Universal III belonging to Glenn Gasaway, at  
the time on loan to the Mendocino Art Center's Gray's  
Trousers Press

Publication Date: December 1986

\$175. 1st edition 18/75 available

Notes: One of Whitehill's first jobs upon moving to the Mendocino coast in 1985 was to head Gray's Trousers Press at the Mendocino Art Center, a letterpress program begun by artist Paula Gray. The program printed in-house publicity for the art center, published limited edition work, and offered classes in letterpress printing.



# LATE NEWS!!

Broadside

Poem: Don Shanley

Design: Theresa Whitehill

Publisher: Rain Straight Down and the Mendocino Art Center

Size: 16" x 24"

Paper: Rives BFK Gray

Types: Franklin Gothic Extra Condensed (from the shop of  
Zida Borcich in Fort Bragg, California) and Univers  
Medium Italic (lead)

Inks, Text: dried blood red; Border: cream; Claw: gray/fresh  
blood red

Media: Silkscreen and Letterpress (lead type)

Press: 12 x 18 Chandler & Price platen press in the shop of  
Zida Borcich Letterpress in Fort Bragg, California)

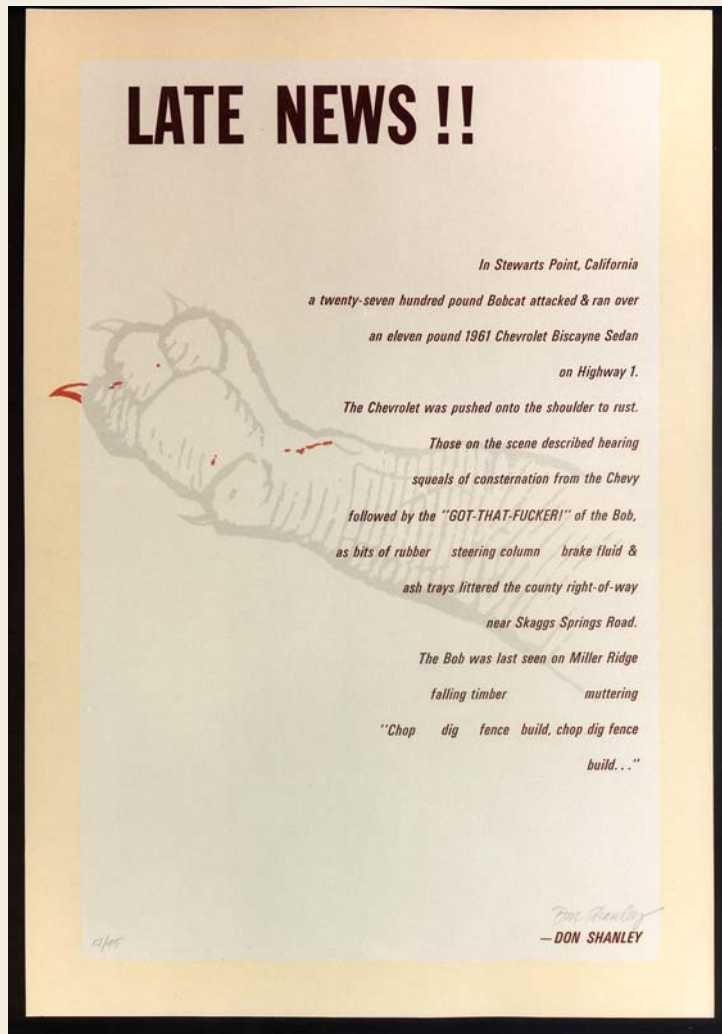
Silkscreen Edition: Josh Pierson, assisted by Theresa Whitehill  
and Rain Straight Down, in Josh's studio in Fort Bragg,  
California

Publication Date: 1986

\$250. 1st edition                      4 available

Also available from Rain Straight Down

Notes: This project was the result of a poetry and design  
competition.



# WAVES ROLLING IN

Serigraph

Artist: Josh Pierson, based on a watercolor by his son, Jerry Pierson

Typographic Design: Theresa Whitehill

Publisher: Mendocino Art Center

Size: 18" x 24"

Paper: Rives BFK, white

Type: Baskerville (lead)

Inks, Text: gray; Image: 13 passes

Media: Silkscreen and Letterpress (lead type)

Press: Vandercook Universal III belonging to Glenn Gasaway, at the time on loan to the Mendocino Art Center's Gray's Trousers Press

Silkscreen Edition: Josh Pierson, assisted by Theresa Whitehill, in Josh's studio in Fort Bragg, California

Publication Date: 1985

\$250. 1st edition 61/75

Notes: Josh Pierson mentored Whitehill in serigraph techniques early in her career on the Mendocino coast. In this piece, he attempted to convey the delicacy of a watercolor through the serigraph process by overprinting similar shades of color.



W A V E S   R O L L I N G   I N

A SERIGRAPH BY  
J O S H   P I E R S O N  
FROM A WATERCOLOR BY HIS SON  
J E R R Y   P I E R S O N

PRINTED AS A SERIES OF COLLABORATIVE PRINTS  
PRINTED "MENDOCINO, PLACE & PEOPLE"  
BETWEEN SELECTED ARTISTS & THE  
M E N D O C I N O   A R T   C E N T E R  
4000 Linn Lake Road, P.O. Box 949, Mendocino, CA 95501, tel. 709.4642



# GUERNICA

Windowshade Broadside

Poem: Joe Smith

Design: Theresa Whitehill

Size: 14" x 18", bound into windowshade hardware

Substrate: Windowshade fabric

Type: Goudy Light

Inks, Text: black; Image: deep red

Media: Letterpress (lead type) and silkscreen

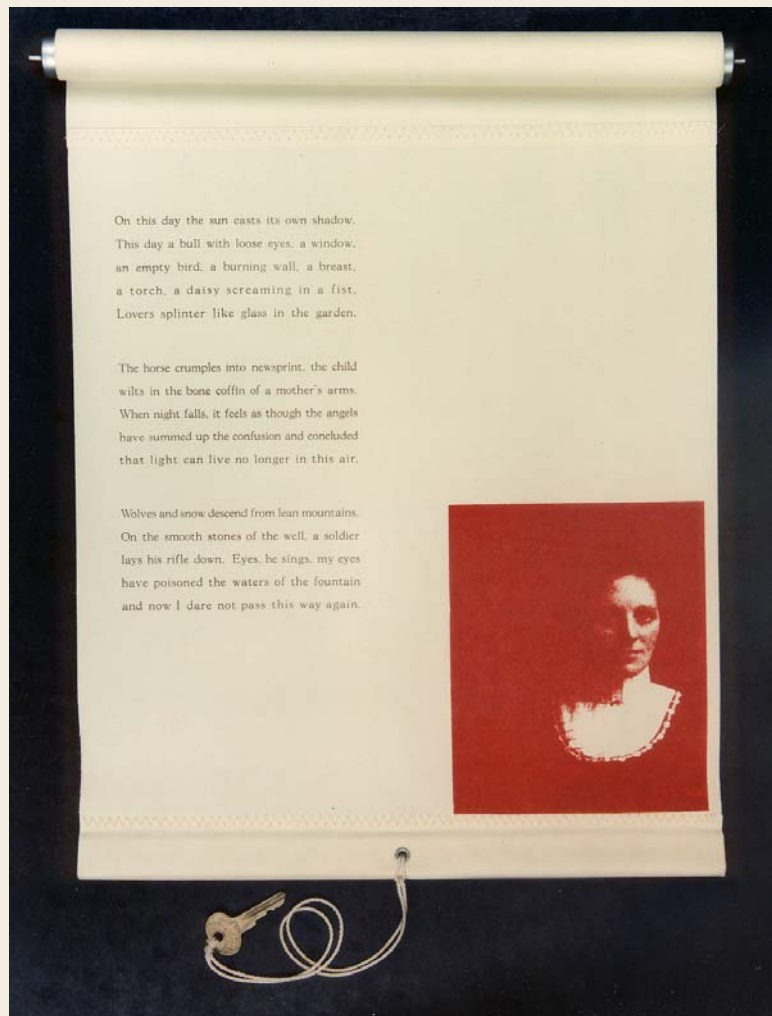
Press: Vandercook No 4 proof press at Eucalyptus Press, Mills

College, Oakland, California

Publication Date: 1983

Out of Print

Notes: This was a student project of Whitehill's while enrolled in the Book Arts program at Mills College with instructor Kathy Walkup. The image is a photograph the poet found on the street that reminded him of his Basque grandmother. The keys came from the plumbing shop of Whitehill's paternal grandfather in Butler, Pennsylvania.



# PUBLICATIONS

## PUBLICATIONS AVAILABLE

*Napa Valley: Portrait of a Community: The Stags' Leap Winery  
Collection*

Catalog

Paintings by Patrick McFarlin, prose writings by Rod Smith,  
poetry by Theresa Whitehill

Designer: James Allin Cross

Publisher: Stags' Leap Winery, 1998,

ISBN: 0-9668539-0-3;

\$ 35.00 signed by the poet (also available from Stags' Leap  
Winery and the Napa Valley Museum)

*Wood, Water, Air, and Fire*

Anthology of Mendocino County Women Poets

Edited by Devreaux Baker, Sharon Doubiago, and Susan Maeder

Design and Typesetting: Elizabeth Peterson

Publisher: Pot Shard Press, 1998

ISBN: 0-9656052-3-X; includes poetry by Theresa Whitehill

\$ 22.95 (also available from Bored Feet Press)

## PUBLICATIONS OUT OF PRINT OR UNAVAILABLE

*Saudades*

A limited laser-printed edition

Culinary Poetry with menu and introduction by Shannon

Hughes, poetry by Theresa Whitehill

Publisher: Stags' Leap Winery, Fall 2003

Design and Production: Zida Borcich Letterpress

Unavailable

Notes: *Saudades* is a culinary poetry event originally commis-  
sioned by Stags' Leap Winery and performed in August of  
2003

*A Natural History of Mills Towns*

Chapbook

Poetry by Theresa Whitehill

Publisher: Pygmy Forest Press, December 1993

The original edition, printed offset and perfect bound by a  
commercial printer, came with a limited edition letterpress  
dust jacket designed and printed by Colored Horse  
Studios.

Out of print

## COLORED HORSE STUDIOS

Colored Horse Studios was founded by husband and wife partners, poet and designer Theresa Whitehill, and artist Paulo Ferreira, as a venue for their literary, artistic, and commercial design work. Their studios are located in the Mendocino County town of Ukiah in northern California.

### THERESA WHITEHILL: POET AND DESIGNER

A California poet, designer, and letterpress printer, Theresa Whitehill is well known to Mendocino county audiences as an expressive performer. She has served as Poet-in-Residence at Stags' Leap Winery. *Évora a Doce*, her poem about Portuguese soul and food, was published as a limited edition letterpress broadside by Alice Waters. Her Flash-animated version of *Évora a Doce* was featured in the American Film Institute's 1998 Annual Report as part of her work with their innovative California Digital Arts Workshop. *Appellation* Magazine has published her poetic prose, and her poetry has appeared in numerous regional California magazines and anthologies.

Born and raised in California as the third generation of a fruit ranching family, Whitehill studied history of the book and typography at Mills College in the early 1980s, and creative writing at UC Santa Cruz in the late 1970s. Since 2000, she has been partnering with chef Shannon Hughes on a series of culinary poetry events, with Hughes' menus designed around her poetry with themes developed by the duo collaboratively.



## PAULO FERREIRA: ARTIST AND DESIGNER

A native of Lisbon, Portugal, Paulo has lived most of his life abroad—England, France, the Netherlands, Germany, Spain, and the United States. His work encompasses oil painting, often incorporating encaustic and marble dust; assemblage; and bronze, marble, and ceramic sculpture. He first attended art school in Lisbon, and continued his studies abroad before coming to New York in the 1970s where he managed the Ohio Theater. His artistic vision has been influenced by Sol LeWitt, Frank Stella, Van Gogh, Turner, Delacroix, and velvet paintings. The basic desire to create has driven the spirit on a dialogue of paradox, sentiment, and aesthetics reflecting the different cultures of this planet in the space that exists between an object and its observer.

Paulo's professional experience includes interior and graphic design, theater production/management, marketing, studio photography, and commercial illustration. His work has been exhibited in San Francisco galleries, including the Vorpal, and the Mexican Consulate, the Mendocino Art Center, and other galleries and cafes of northern California, Ibiza, New York, and Lisbon. Among his illustration clients are Stags' Leap Winery, Beringer Vineyards, and the North Coast Brewing Company. Commissions include San Francisco Center for the Book, Philly's Restaurant in Ibiza, the Ohio Theater in New York, and Display Window designs for the Escalade and Estée Lauder stores in London, along with private commissions.

